SMITHSONIAN INSTITUTION
ARCHIVES OF AMERICAN ART
NEW ENGLAND AREA OFFICE 87 MOUNT VERNON STREET, BOSTON, MASSACHUSETTS 02108 (617) 523-2460

May 10, 1974

Mrs. Carleton S. Coon
207 Concord Street
Gloucester, Massachusetts 01930

Dear Mrs. Coon,

I am writing you at the suggestion of Robert C. Vose, Jr. to express the interest of the Archives in preserving the records of the career of your father, Paul Dougherty, and in making them available to researchers.

The Archives' purpose is to document the history of the visual arts in the United States by preserving, cataloguing and microfilming the records of artists, art historians and critics, and art institutions and firms. We should like to preserve Mr. Dougherty's correspondence, sketches and sketchbooks, notes and writings, photographs of himself, his family, colleagues, and work, and all other material that will contribute to a documentation of his career that is as complete as possible. Preserved by the Archives among the papers of the Macbeth Gallery are a number of letters (1899-1919) of your father's as well as one photograph. We would like, of course, to be able to provide researchers with much fuller documentation of your father than the present miscellany.

Papers given to the Archives are indexed, listed by us in the usual manuscript lists, and described in our own quarterly Journal, which is subscribed to by most libraries. The Archives limits use of its collections to bona fide researchers. A donor may, of course, place further restrictions on access to and use of papers.

I shall be happy to meet with you to discuss our proposal for preserving the records of your father's career.

I look forward to learning what records you do have and when it might be convenient for us to get together.

Sincerely,

Robert F. Brown

Robert F. Brown
Area Director

RFB:lhg

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SMITHSONIAN INSTITUTION

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NEW ENGLAND AREA CENTER 87 MOUNT VERNON STREET, BOSTON, MASSACHUSETTS 02108 (617) 523-2460

March 26, 1975

Mrs. Jean Kellogg Dickie
Story Road
Carmel Valley, California 93924

Dear Mrs. Dickie,

Mrs. Carleton Coon mentioned, when we met on the twenty-sixth, that you were putting together for her your recollections of her father, Paul Dougherty, and of his teaching, his outlook, etc. I am writing to encourage you in this effort and also to express our hope that you may have saved letters, clippings, notes or sketches from him. Our aim, as Mrs. Coon may have explained to you, is to document Mr. Dougherty's life and career as completely as possible.

As you may know we are the central repository for records of the visual arts in the United States. As such we catalogue all material given to us or borrowed by us, list it in our publications, and provide microfilm prints of it to our five regional offices. We have a West Coast office in the De Young Museum, San Francisco, as you may have learned.

I shall be delighted to hear from you, at least via Mrs. Coon, and to give you any suggestions as to the information that will be most useful to future scholars and writers.

Sincerely,

Robert Brown

Robert F. Brown,
Area Director

RFB:lhc

April 1, 1975

Mr. Robert F. Brown
Area Director, New England Area Center , Archives of American Art
87 Mount Vernon Street,
Boston, Massachusetts, 02108

Dear Mr. Brown:

I am in receipt of a copy of your letter to Mrs. Carleton Coon dated May 10, 1974 which she recently sent me, and also your letter to myself dated March 26 of this year.

It is my intention and pleasure to supply what notes , material and recollections I can to the file on Paul Dougherty to be preserved in the Archives of American Art directed by the Smithsonian Institution. The period covered would coincide with his residence in Carmel , California, namely his last productive years. When finished I shall forward the packet to Mrs. Coons, so that she may look it over before presenting it to you.

Since I am a practising artist, it is perhaps best to allow me to organize what material I have from my years as Mr. Dougherty's student, adding what personal recollections I can, rather than working from a truly"scholarly"format.

My husband and I have established a collection at the Yale University Library, but as yet the Dougherty material is here. As American artists seem yet not to generally know, Paul Dougherty was one of this country's greatest painters, and if I can shed any light on his methods, proceedures and general artistic philosophy, I shall be happy indeed.

With every good wish for your part in this project,

Sincerely, J.K.D.

(copy to Mrs. Coon)

SMITHSONIAN INSTITUTION
ARCHIVES OF AMERICAN ART
NEW ENGLAND AREA CENTER 87 MOUNT VERNON STREET, BOSTON, MASSACHUSETTS 02108 (617) 523-2460

April 21, 1975

Jean Kellogg Dickie
Story Road
Carmel Valley, California 93924

Dear Mrs. Dickie,

Thank you very much for your letter of April first explaining your intention to supply us with notes, other material, and recollections of Paul Dougherty. As you arrange your material and your personal recollections please do it as seems best to you.

We look forward to receiving your packet from Mrs. Coon. She and I have pretty well looked over her material.

I am glad to have your opinion of Mr. Dougherty as a painter, and I will certainly want to learn from you all I can about his outlook and methods. I look forward to staying in touch with you.

Sincerely,
Robert Brown
Robert F. Brown,
Area Director

SMITHSONIAN INSTITUTION
ARCHIVES OF AMERICAN ART
NEW ENGLAND AREA CENTER 87 MOUNT VERNON STREET, BOSTON, MASSACHUSETTS 02108 (617) 523-2460

May 8, 1975

Mrs. James Dickie
Story Road
P.O. Box 25
Carmel Valley, California 03924

Dear Mrs. Dickie,

On Wednesday the 7th I had the pleasure of picking up the most useful documentation of Paul Dougherty, which you had forwarded to Mrs. Coon.

Every bit of it will be an extremely important addition to the lamentably slight documentation of a man who stood at the head of his field. In particular will your account of his technique and teaching be of great use.

I enclose a Deed of Gift for your signature. Please then return it to me and I will sign it and send a xerox to you for your records.

Many thanks for your most pertinent gift to the Archives. Please do get in touch any time you have further documentation of Mr. Dougherty, or know of documentation of Mr. Dougherty's career.

Sincerely,
Robert Brown
Robert F. Brown,
Area Director

SMITHSONIAN INSTITUTION
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Mrs. James Dickie
Story Road
P.O. Box 25
Carmel Valley, California 93924

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May 27, 1975

Mrs. James Dickie
Story Road
P.O. Box 25
Carmel Valley, California 03924

Dear Mrs. Dickie,

Once again thank you for your generous gift to the Archives. The Jean Kellogg Dickie Papers are a valuable addition to the Archives' collection and an important addition to the material available on Paul Dougherty. The papers have been processed and sent on to our Washington Office. They will be stored there under the best possible conditions to insure their preservation.

I have enclosed a copy of the Deed of Gift for your records. Please contact us if you have any questions.

You might be interested to know that the Bicentennial has stimulated interest in the study of the American visual arts. The number of microfilm users at this office has increased greatly over past figures. We can only hope that this stimulus will prove to be a lasting one.

Sincerely,

Lillian Hill Clagett

Lillian Hill Clagett

enclosure

ARCHIVES OF AMERICAN ART

SMITHSONIAN INSTITUTION, WASHINGTON D.C.

Deed of Gift

I, Jean Kellogg Dickie, hereby give and grant the following papers to the Smithsonian Institution for the use of the Archives of American Art. I dedicate to the public use such literary rights as I may possess in these papers unless there are exceptions as noted under restrictions. These said papers will be available to qualified scholars at the discretion of the Archives of American Art and subject to standard archival procedures and to restrictions stated below. The Archives of American Art has my permission to transfer duplicate items or materials outside its scope to an appropriate repository.

Restrictions: 1. Paul Dougherty, Notes and diagrams for Jean Kellogg. 2 items.
2. Same, Oil sketch for demonstration to a student, Point Lobos, Monterrey County, California, 1931 or 1932.
3. Mahonri W. Young, Photograph of Paul Dougherty, Oct.-Nov., 1925.
4. _____, Photograph of a Paul Dougherty painting. n.d.
5. Jean Kellogg, "Paul Dougherty, A Painter in a Classic Sense," Monterrey Peninsula Herald, October 29, 1960, p. A15.
6. Jean Kellogg Dickie, "Paul Dougherty, painter and teacher," April 15, 1975. 16 pp. Typescript. (See below)

In witness whereof I hereunto set my hand and seal this 12th day of May, 1975

(signed) Jean Kellogg Dickie

RECEIPT

May 15, 1975.

Received of Jean Kellogg Dickie, the above described papers.

Gillian Hill Clagett

Archives of American Art
Smithsonian Institution

(item 6.)
RESTRICTION: Right to publish from is reserved by the author.

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SMITHSONIAN INSTITUTION
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87 MOUNT VERNON STREET, BOSTON, MASSACHUSETTS 02108

June 30, 1975

Mrs. Jean Kellogg Dickie
P.O. Box 25
Carmel Valley, California 93924

Dear Mrs. Dickie,

Because this is so late, I can't quite elevate this note into a reply to yours of May 12th! But I can express my delight that you have got a search for Dougherty memorabilia underway at the Museum. We will be very grateful to have Mr. Mazzeo's copy of your photograph of Paul Dougherty.

Our curatorial staff says that the last page of your typescript is missing. Will it be possible to have a copy made of that page?

I'm delighted to be working with you on this project.

Sincerely,
Robert Brown
Robert F. Brown
Area Director

RFB:lhc

answered 7/16/75 - typescript supplied

SMITHSONIAN INSTITUTION
ARCHIVES OF AMERICAN ART
NEW ENGLAND AREA CENTER 87 MOUNT VERNON STREET, BOSTON, MASSACHUSETTS 02108 (617) [redacted]

2230951

July 10, 1979

Mrs. James Dickie
428 Monroe Street
Monterey CA 93940

Dear Mrs. Dickie,

This is a long overdue thank you for the letters from Paul Dougherty which you sent to us in May. We also appreciate very much the copies of the excellent photograph of Mr. Dougherty. I think the portrait is a very eloquent one.

Again, our gratitude for your generosity to the Archives. Should you wish to bring other records to our attention, I suggest that you get in touch with my counterpart in San Francisco: Paul Karlstrom, M.H. de Young Museum, Golden Gate Park, San Francisco CA 94202.

Yours sincerely,

Robert F. Brown

Robert Brown
Area Director

SMITHSONIAN INSTITUTION
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NEW ENGLAND AREA CENTER 87 MOUNT VERNON STREET, BOSTON, MASSACHUSETTS 02108 (617) [redacted]
223-0951

May 11, 1979

Ms. Jean Kellogg Dickie
428 Monroe Street
Monterey CA 93940

Dear Ms. Dickie,

It was good to hear from you again after some four years had lapsed. Yes, I am still in place in Boston and our interest in Paul Dougherty continues. As you probably have heard, Mrs. Coon is having some success in selling her father's paintings.

I enclose a Deed of Gift for your signature as well as a franked mailing label addressed to this office. Simply place the letters and the photograph Mr. Mazzeo is printing in a stiffened envelope so that there will be no damage in transit.

I believe that Paul Dougherty is a painter who will come into his own. So many of the finest realists of the first half of the 20th century are now becoming more collected, perhaps as a "fallout" from the recent vogue for realism.

Many thanks for your letter and we look forward very much to receiving this collection from you.

Yours sincerely,

Robert Brown

Robert Brown
Area Director

428 Monroe Street
Monterey
California 93940

April 30, 1979

Mr. Robert F. Brown
Area Director, Archives of American Art
Smithsonian Institution
87 Mount Vernon Street
Boston, Massachusetts 02108

Dear Mr. Brown:

On June 30, 1975, you last wrote me regarding the archives of the late Paul Dougherty, American marine painter. I regret that so long a period has elapsed without my having contributed further to the artist's file in the Smithsonian archives.

I am not sure if you are still in Boston; however I write to say that I can now present ten holograph letters written to myself between 1932 and 1938. I can also state that Mr. Rosario Mazzeo (formerly personnel manager of the Boston Symphony Orchestra , and now residing in the old Carmel Highlands Dougherty studio) has agreed to provide a print from our photograph of Dougherty at work on a marine in that studio - within a week or two. Mr Mazzeo is getting off a MS. to his book publisher but expects to get the print finished shortly. He is an excellent photographer.

The letters are very interesting: they document Dougherty's personal life, his views on other art and artists and chronicle the state of his health and the struggle with arthritis during his last years. I shall be glad to hear from yourself (or your successor - if that need be) as to whether you still wish me to forward this material. Kindly note our change of address as above.

Very sincerely,

Jean Kellogg Dickie

(Mrs. James Dickie)

copy

Paper Prepared For:

ARCHIVES OF AMERICAN ART, SMITHSONIAN INSTITUTION

PAUL DOUGHERTY - painter and teacher

by Jean Kellogg Dickie

I THE WEST, TUCSON AND CARMEL - 1930-1947

II ARTISTIC PHILOSOPHY

III TECHNIQUE

IV IN THE FIELD

V HIGHLANDS ASSOCIATES, FAMILY AND FRIENDS

(I reserve the right to publish any of the material in any future publications of my own.)

Jean Kellogg Dickie

Jean Kellogg Dickie

April 15, 1975
Carmel Valley
Ca. 93924

I THE WEST - TUCSON AND CARMEL

It was in Tucson, Arizona, where Paul Dougherty, after years abroad and on the Maine coast, was seeking a more healthful climate, that the artist met Dr. Daniel Trembly Mac Dougal. The latter, a distinguished scientist from the New York Botanical Garden, was then associated with the Desert Botanical Laboratory in Tucson under the aegis of the Carnegie Institution. Dr. Mac Dougal was an old friend of my father, Dr. Vernon Kellogg, permanent Executive Secretary of the National Research Council and member of the National Academy of Sciences. The Research Council, housed in Washington D.C., under the same roof with the Academy, was also partly supported by the Carnegie Institution.

Both Dr. Mac Dougal and my father owned adjoining acres on the then southern frontier of Carmel Highlands, California; a region famous for its rugged and beautiful Pacific coast line. These particular acres adjoined the old spanish land grants, and were located some twenty-five miles north of an even more rugged coast - the Big Sur

It did not take long for Dr. Mac Dougal to persuade Paul Dougherty to buy land in Tucson, and also to acquire acreage near the Mac Dougal and Kellogg homes in Carmel Highlands about 1930. From this date on until Dougherty's death in Palm Springs in January of 1947 the artist worked mainly in Carmel.

"Paul and Paula" (Gates Dougherty) built a chateau-like but modern studio home on a steep hill slope looking down through the coastal pine forest to the Pacific shore line.

Although my father was ill and in the east during much of this

period, my mother, Charlotte Hoffman Kellogg, poet and humanitarian became a close friend of the Dougherty's. So, with the help of Dr. Mac Dougal, I was soon introduced to this great painter. Having determined to be a painter myself, I grasped the opportunity to frequent the studio on the hill and was generously welcomed there. I then asked my parent's permission to leave the Yale University Art School in 1931, after three years study, to return to Carmel and work on my own at Marine painting with a promise - or rather offer - of instruction from Mr. Dougherty. This permission was granted. I was twenty-one years of age.

As for Dr. Mac Dougal, he remained a close friend of all of us, succumbing in the Highlands in 1958, a decade after the artist's own death. Dr. Mac Dougal maintained a close working relationship with Dougherty in that they made many technical experiments together regarding painting emulsions, a subject I shall take up later.

A few more words about the studio now occupied by the Rosario Mazzeo family, distinguished in contemporary American musical history. The enormously high beamed ceiling of the studio, view windows curtained in white linen, the dark, almost black, floors and natural stone fireplace gave a great feeling of space around the paintings on a pair of easels. There were built-in lockers for panels and sketches, while a laboratory-pantry served for technical experiments and preparation of colors and painting grounds.

At the north end of the main room a wooden panel was affixed to the wall, high up; and to it were attached the beautiful twisted and spiralled horns and other trophies from African hunting trips - trips to a different Africa than we now know; when, instead of animal parks

there were only the animals. Mr. Dougherty often remarked that the Valley hillslopes bordering the Carmel River reminded him of Central Africa in their luxuriant and tangled growth. These trophies gave a curiously exotic air to the studio, which Mrs. Dougherty echoed in the entrance sitting room by using black and white zebra striped material on some of the cushions.

The rest of the house climbed up and was steeply backed against the slope. A view porch on the west was gay with red geraniums. To quote from a letter written by Paul Dougherty in May, 1939,

> "The hill beside the house and stretching up the entire mountain-side in a riot of cream white bloom-the chamise in flower. Unbelievable. The Sea yesterday was grey and fog wrapped, today all blue and scintillating. The sky cloudless. Europe except perhaps in Andalusia knows naught of such heavens."

II ARTISTIC PHILOSOPHY

At the time I began taking instruction from Paul Dougherty, the winter of 1931-1932, he was already in the latter period of his productive life. Immense practice lay behind him, prodigious awards and honors, and a vivid personal life. He was a sophisticated man. Far from provincial, his travels and international contracts had made him a world citizen.

In Paris, Dougherty had shaped his artistic direction, allying himself with the modern movements. Because this movement has had an on-going momentum to the present day, transplanted westward, the validity of any artist associated with it depends on more than theory or date. It depends no less on the individuality and genuine sensitivity of the artist in question. The eclecticism of Dougherty only enhanced his own sensibility and did not weaken the power of his personal feeling for the American natural environment, especially the Sea.

The artist's subject matter was varied and inclusive, flowers, still-life, the figure -portraits and nudes - the colorful forms of the American southwestern deserts and - above all - the pervasive rhythms of the rugged shorelines of the Atlantic and Pacific coasts of America as well as the Cornish coast of England.

Dougherty was never an illustrator like the early Winslow Homer, but he shared with that genius a tendency evident in Homer's later years. This was a romantic approach to nature and her moods. Based on hard fact but tending toward the personal and dramatic, Dougherty's marines evidence a unique personality. His approach to nature was structured but poetic; like that of a man Dougherty greatly admired, George Inness

whose name adorned one of the medals of honor Dougherty received. He once related a story of how Inness had repainted an entire picture to please a patron, but in the end the only untouched portion was that spot of color to which the collector had objected.

I was not an ordinary student in the sense of going to "school", and Dougherty was more mentor than teacher. While I helped with simple studio chores, I was rewarded with startling and unorthodox statements such as: "you can paint with anything that will stick." Or later, when I began to etch "Don't be afraid." Have you ever seen the rocks over which a glacier has passed? "Now go home and make a scratch!"

Art to Dougherty was a natural flowering in man. While exacting in excution it was, nevertheless, joyful and physically and mentally rewarding. He was a serene artist, not a tortured one.

"You may believe in the primacy of ideas," he said, "however, a shift in material can lead to new ideas."

Like Michael Angelo's "Design a sempre, e non perder tempo", Dougherty said, "Draw, draw, beaucoup des lignes."

The artist's Uncle had known William Turner, England's first impressionist, and from the latter stemmed certain ideas about technique, both painterly and conceptual.

Dougherty himself was convinced that drawing was, or should be, constantly situated in the mind. It was a conception, or abstraction, if you will. Under the purity of the wet washes on those papers Turner dipped in a bucket of water lay the imagined lines. In like manner Cezanne had a structural approach to watercolor. These two men, so different in style, therefore, had something in common.

A pretty wash, for it's own sake had little meaning. It was structure that mattered, of one kind or another. The color brought this structure to life. In this belief, Dougherty was closer to Cezanne than Matisse who sometimes tried to make color carry the whole burden, albeit aided by shape.

Paul Dougherty was a tolerant and civilized man, without the slightest jealousy of his fellow artist. Therefore he could appreciate work other than his own. He would have done so today.

He was passionately interested in technique. This became increasingly apparent as I continued my studies. He believed in pushing all media to their fullest expression.

Music was dear to him and to his actress wife, Paula Gates. The music he preffered had a kind of tireless rhythm perhaps reminiscent of his greatest love, the Sea.

If I may theorize, I should think that in spite of a classic regard for form and color, and an eclectic interest in French idiom, Paul Dougherty in his individual approach to nature and it's dramatic and solitary moods aligned himself with that great American romantic tradition that includes Allston, Bingham, Homer, Ryder, Marin and Hartley and of course - Inness.

III TECHNIQUE

Dougherty was exceptional in his preoccupation with technique. This interest became almost an obsession in his last years when he worked with ~~one~~ the scientist, Dr. D.T. Mac Dougal, on a series of emulsions to be used as painting mediums.

But first things first. About 1930 a new hardboard called masonite came into favor in the building trades. It was made of wood products compressed under pressure and had one smooth side and one rough side scored with canvas-like depressions. Dougherty left samples of this board out in the Arizona desert during winter and summer to test it's qualities. Finding that it did not warp he adopted it for outdoor sketching and some indoor work. (In his cabinets the jewel-like Cornwall sketches, worthy of Monet were perfectly preserved on light and expensive poplar panels.) Now Dougherty went to work preparing grounds for the masonite. This was also the period when Titanium White was first available, called at that time Titanolith.

Dougherty used it more and more, expecially in grounds. The panels were coated with glue and then the ground applied in layers. Usually the ground was semi-absorbent, called half-chalk, and afterward isolated for work in oil with a coat of thin varnish or shellac. These home-made half-chalk grounds could be colored and appeared like some of the Paris Canvas which carried a warm rose half-chalk prime. Dougherty said oil sat much better on the half-chalk or isolated chalk ground than on an oil prime. Oil was stirred into the warm ground made of glue and titanolith, and then at the right moment dry color was added. Sometimes unbleached muslin was

glued down on the masonite and then coated with ground.

I was urged to get to work on all this as well as the grinding of all colors, not so much as to produce better or less expensive tones, but to find out the exact characteristics of each pigment: the heavy opaque ones, the dyes floated or precipitated on neutral fillers, and how they all behaved in mixtures. The permanence of colors was of utmost importance.

Varnish also was often home-made, expecially mastic, Dougherty's favorite. The mastic tears of resin were suspended in turpentine and melted in the sun. This Varnish stayed clear for years, unlike the dark varnish of the trades.

Heavy varnish, Damar or Mastic, was used for the emulsions, thinner mastic for a coat of medium into which were set the colors on the board or canvas.

A dry white was often ground quickly in mastic alone with a little turpentine and the picture started alla prima with a full brush - fat oil touches were always reserved for last.

The studio was full of magnificent dry colors from France or Belgium. I still have some of these.

Dougherty would experiment with anything. There was a substance called Tector, also used in the building trades, which he trowelled on and off his panels, even going so far as to add an egg to it, to make an emulsified ground.

Eggs and casein were both used, eggs giving a softer emulsion, casein a more crisp result.

The point of all the experiments with Dr. Mac Dougal was to

emulsify colors so richly that you could get them to the point where you could proceed in two directions, toward water or toward oil; reversing speeds, so to speak, at any point in the picture without the danger of lack of adhesion or cracking. No matter what one used, it must "stick!"

If you wanted to make the color more watery you added powdered color to the mixed color, and then thinned down with water or emulsion. If you wanted to proceed toward oil, you added more oil and oil paint and thinned with turpentine, reserving pure oil paint and an oil medium for the final touches. Thus one built up texturally in a sound manner.

As I said, this became almost obsessive, and perhaps led to some confusion in the style of the later pictures; but in some of the late sea-pieces, and the large portrait of Paula in a hammock, painted in brilliant tones, one had masterworks. It is a sad misfortune that many of the late canvasses were stolen from the studio after the artist's death. The last I knew, they had not been recovered. It would be worth a massive effort to uncover them.

The oils used in the emulsions were: sun thickened oil or stand oil.

Now that acrylics have come on the scene, there are claims of great range of effects from thin to heavy, but I doubt if such depths could be achieved as the afore-mentioned emulsions produced.

I was advised to keep my brushes clean, so that my teacher could "stir his cup of tea" with them, and the table top palette was purewhite. Hand held palettes were of wood.

The water-colors, especially the small ones, were treated as drawings. I was told to secure a good fountain pen for India ink, then made by Waterman, such as the one Dougherty carried clipped to his pocket, and then to go out on the rocks and draw, never correcting a line, and then bring this skeleton to life with color.

IV WORK IN THE FIELD

I was fortunate to accompany the artist to work in the field, or "sur le motif" as Cezanne would say. Usually we would proceed to Point Lobos about two miles north of the Dougherty home. This California State Park consisting of a giant headland and numerous coves and inlets has long been a favorite haunt of tourists and amateur artists. But, equally, certain important creators have found their inspiration here, the poet Robinson Jeffers; photographer Edward Weston among them.

A rocky shore of sandstone, conglomerate and granite tending toward ochre, more highly colored than the Maine coast; spectacular cypress trees shaped by the prevailing northwest winds, eroded rock and heavy surf are features of the place, which has a strange atmosphere conducive to the imagination.

Here Dougherty found combinations of sea and rock that inspired him. He knew the park in all it's seasons, and was never tired of analyzing for me the structure and action of the sea in this region, even noting the position of submerged reefs that influence the formation of waves when there was a heavy sea or a deep disturbance. He followed the succession of tones on the land in spring and fall. It was here I made acquaintance with two of his favorite colors not commonly used by other artists in the region. A rich mars violet, and an opaque oxide of chromium which he used to set off the clear viridian of the water.

He would frequent the same spot for days, or during the same period each year, studying and making variations on a single motif. We could sit without jerseys in October with no wind, and a heavy sea running which had come all the way down the Pacific coast from the

Aleutians. Barking of sea lions and the din and roar of breakers gave their character to the glittering day.

Even in working swiftly out of doors Dougherty would quickly size a white board or canvas with a thin warm tone, ochre or sienna, thinned with the aforementioned mastic varnish. When tacky, he would set in broad thin tones, relating sea and sky and creating organic and formal relationships. Into these tones he would imbed thicker oilier touches building up a jewelled surface, but free-flowing. In one late sketch the red oil accents on the edge of a foreground reef literally lift into the air, indicating an uncon-cious move toward freedom from subject.

Often rows of jars surrounded us on our rocky perch containing emulsions, emulsified whites etc. Sometimes these were left behind at the studio. Ernest, a faithful and devoted Japanese valet some-times remained with us to unscrew the caps of paint tubes. At other times I performed this task, as the inexorable advance of arthritis took it's toll.

The memory of these great days out of doors on the Pacific coast in the presence of a great marine painter will remain with me all my life. The stamp of all I learned was indelible as my eyes were opened by this extraordinary artist.

V HIGHLANDS ASSOCIATES, FAMILY AND FRIENDS

Paul and Paula Dougherty were hospitable persons, sharing their studio life with artist friends and theatre folk. I, myself, owe Mrs. Dougherty affectionate debt for her generosity and friendliness toward me. In the absence of my parents I was often guest at her table.

The Doughertys established a social relationship with neighboring Peter Pan Lodge, a small hostel in the Highlands presided over by Mrs. Caroline Pickit. Mrs. Pickit had a wide acquaintance, ability as a hostess, and matched the splendid view from her windows with an excellent cuisine. All this attracted many creative persons to the fourteen room lodge. These included Krishnamurti, Stravinsky, Julian Huxley, Paul Muni, Charles Erskine, Scott Wood and many others. It was like a perpetual house party.

The Highlands had its own quota of gifted persons. After the first influx of San Francisco bohemians in the early nineteen hundreds most of whom were writers, these and others like Jack London, Mary Austin, George Sterling and Vernon Kellogg settled in. Later important painters visited the area at least temporarily. By the time Dougherty had arrived there were a few permanent residents of the area who quickly became part of the Dougherty circle.

William Ritschell, National Academician, product of the German Munich School was a marine painter of note. He and his wife Nora lived on a dramatic granite headland whose cliffs faced Point Lobos Park. The two painters became fast friends in spite of somewhat divergent artistic philosophies.

Another close associate was Martin Flavin, author - playwright

and recipient of the Pullitzer Prize for drama. The Flavin's resided on another headland to the south of the Dougherty's.

John O'Shea, a gifted Irish painter worked close by; and he and his wife Molly hosted delightful picnics on the shore.

In the old Spanish Capital of California, Monterey, about 7 (seven) miles northeast of the Highlands lived Rollo Peters, painter and actor of Shakesperean fame. His Hamlet is remembered.

Punctuating and enlivening this congenial atmosphere were regular family visits. To the studio came Paul's daughter by a former marriage Anne Elizabeth (Lisa) Dougherty who married Dr. Carleton Coon, the eminent New England anthropologist.

Here, too, came Walter Hampden (Dougherty) Paul's actor brother. I remember how, one day, he accompanied us to Point Lobos, and, climbing to the topmost rock of a high headland, stood there for a few moments silhouetted against that greatest backdrop of all.

Another lawyer brother. Jack Dougherty, also visited; while Madame Dougherty herself, a person of great presence and delightful character spent extended periods at her son's home.

These were rich years in creativity and enjoyment. But underlying the daily routine was an agonizing struggle against the chronic arthritis which in the end was to take the artist's life.

The climate in the Highlands was relatively cool and often damp. So there were trips back to Arizona and to Palm Springs. Paula was susceptible to colds, and had a weakened back. My family, too, became ill, and I had to return East.

One of Paul Dougherty's last legacies to me was to acquaint me with the art of etching, an art his stiffened hands refused to allow him to

pursue. He passed on to me his press, and inking table and cabinet full of British tools as well as a stack of Japanese paper. The press he had secured through his Monterey friend Armin Hansen, the distinguished Norwegian painter and etcher of the sea and it's fisherfolk. It's my most cherished possession; shared with my husband the cartoonist James Dickie who found a new dimension in monoprinting and etching.

After Paul Dougherty's death and on my return to Carmel, I continued to visit the studio on the hill where Paula lay bed-ridden for months with her favorite collie "Sonny" at her side. We talked of happier days, and Paula spoke of the suitability of the great studio for a music room. She did not live to see the installation of the first Clarinettist and former personel manager of the Boston Symphony Orchestra Mr. Rosario Mazzeo who with his family have given new life to the old studio.

I should like to close these recollections with a quotation from the autobiography of Sir Alfred Munnings, English painter of horses, a work published in Britain.

> "On a late afternoon he (Leonard Jennings) and I were riding along near the edge of the tall cliffs west of Zennor, Cornwall, when we saw a rare thing for these days- a waiting motor car. Comming up the track from below, out of 'the roar of the sea' as one might say, was an artist with a chauffeur behind him helping him carry his things. I ventured to have a word with him, and discovered that he was the famous American marine painter, Paul Dougherty. It was a strange coincidence that I should meet this much-

talked-of-man when staying at the hotel at St. Ives, who was painting the rocks and the surf of the Cornish coast. Long afterwards, when in the Metropolitan Museum, New York, I stood in front of one of those very pictures of the Cornish coast by Dougherty. No wonder his was hanging in this honored position! It was one of the best representations of boiling white surf around rocks, making patterns of jade green and grey, that one could ever wish to see. Such a picture could only have been done on the spot, even within reach of the spray.

"Dougherty was a strongly-built fellow, and watching him come up the cliff one felt that he loved the sea and had the genius and physical strength to contend with the situation hundreds of feet below on the wet rock where he had planted his easel. There was something about this picture in the Metropolitan which could never have been achieved within four walls of any studio. Nature had been his inspiration - he had a swift, sure hand and the seeing eye."

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Deed of Gift

I, Jean Kellogg Dickie, hereby give and grant the following papers to the Smithsonian Institution for the use of the Archives of American Art. I dedicate to the public use such literary rights as I may possess in these papers unless there are exceptions as noted under restrictions. These said papers will be available to qualified scholars at the discretion of the Archives of American Art and subject to standard archival procedures and to restrictions stated below. The Archives of American Art has my permission to transfer duplicate items or materials outside its scope to an appropriate repository.

Description:

Papers of Jean Kellogg Dickie; letters from Paul Dougherty and two ~~one~~ photographs of same.

Restrictions:

In witness whereof I hereunto set my hand and seal this 17th day of May, 1979

(signed) Jean Kellogg Dickie

RECEIPT

May 11, 1979.

Received of Jean Kellogg Dickie, the above described papers.

Robert F. Brown

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